

Strategies Applied in Translation of English Action Movie Titles

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Abstract

Munday highlights how translation studies are interdisciplinary, combining linguistic, cultural, and technological viewpoints. The aim of this research is to examine the strategies employed in translating movie titles. 225 data points were examined as follows; Initially, searches were conducted across various online platforms to identify English-language action series titles. Subsequently, Persian translations of these titles were extracted. Finally, the data was categorized into tables and frequency distributions were calculated based on Yen's theoretical framework (2009). the most frequently used strategy is literal translation, while the least utilized is explication. The strategies of transliteration, providing a new title and adaptation are used in descending order of frequency. findings of this article, which indicate that "literal translation" is the most frequently used strategy are similar to this of Shakouri's 2014 study that literal translation was also identified as the most commonly employed strategy in translating movie titles but Shakouri's study is based on Vinay and Darbelnet's model. Further comprehensive research is needed in this area, requiring a broader dataset, more diverse genres, and additional sources.

Key words: Movie titles, Translation Studies, Yen's Framework, Strategies

Introduction

Jeremy Munday highlights how translation studies are interdisciplinary, combining linguistic, cultural, and technological viewpoints. For audiovisual translation and subtitling, his work emphasizes the significance of viewing translation as a theoretical and practical discipline. Munday's observations indicate that when translating audiovisual content, translators need to strike a compromise between cultural sensitivity and linguistic accuracy. He emphasizes that in order to ensure that subtitles are both accurate to the original content and understandable by the intended audience, translators must take audience expectations and cultural quirks into

account. As a mediator navigating intricate cultural landscapes, the translator must possess a sophisticated awareness of both the source and target cultures.

According to Hermans, translation is a kind of cultural manipulation in which translators deliberately alter the source text to conform to cultural expectations and norms. This viewpoint is essential when translating and subtitling audiovisual content because cultural quirks and viewer expectations need to be properly considered. According to Hermans' opinions, subtitling in audiovisual translation should prioritize both linguistic correctness and cultural adaptability. It is the translator's responsibility to strike a balance between maintaining the original content's integrity and making it understandable and pertinent to the intended audience. The translator's function as a cultural mediator is highlighted by the necessity of having a thorough awareness of both the source and target cultures.

In translation, Juliane House places a strong emphasis on sociolinguistic aspects and functional equivalency. Given the importance of language and cultural subtleties in audiovisual translation, her paradigm is especially helpful. Machine translation is insufficient for audiovisual translation, according to House, who contends that a thorough approach that takes into account the multifaceted nature of texts is necessary¹². House's paradigm emphasizes the significance of preserving the communicative purpose of the source text while modifying it to suit cultural contexts in the field of subtitling. In order to ensure that subtitles successfully convey meaning and cultural subtleties, a careful balance must be struck between faithfulness to the source text and accessibility for the intended audience.

Literature review

in a 2014 article called "translation of movie title" by Shakouri tells us that the methods utilized to translate Persian movie titles into English are examined. Using the translation model proposed by Vinay and Darbelnet as a theoretical framework, the study examined 64 movie titles. According to the study, literal translation was the most often used translation technique. The significance of movie names in drawing audiences and impacting box office success is covered in more detail in the article. It makes the case that in order to appeal to the intended audience, popular movie names should be translated precisely and successfully. In view of Persian cinema's growing popularity around the world, the article's conclusion emphasizes the necessity for more research in this field.

Xu's 2024 article, 'A Brief Analysis of English Film Title Translation from the Perspective of the Strategies of Domestication and Foreignization,' elucidate that the Chinese translations of English film titles are discussed along with the significance of translating movie titles. The author emphasizes the role that movie names play in drawing in spectators and capturing the spirit of a film. The readability, conciseness and visual attractiveness of the English film titles are examined in this piece. Additionally, it delves into the various aspects such as linguistic and cultural disparities, artistic inspiration and business considerations that impact the translation of English film titles. In the study, domestication and foreignization the two primary translation techniques utilized in movie titles are then explored. As opposed to domestication, which is translating the title such that the target audience can grasp it with ease, foreignization involves maintaining the original language and cultural elements of the source material .

In their 2023 article titled 'Translating TV Series Titles: A Case Study of Iranian Film Monthly Magazine,' Golmekani, Amirnejad and et al reveal that Fifty titles of American TV shows were translated into Persian by the Iranian Film Monthly Magazine. Using the translation techniques model developed by Molina and Albir (2002), the translated titles are examined. The results indicate that 36% of the data are translated literally, making it the most common strategy. Borrowing, at 20%, is the second most popular strategy, after modulating, at 12%. The study also emphasizes the application of other tactics like transposition, proven equivalency, discursive production, and reduction. The author concludes that the findings can be useful to closed captioners, translators, movie magazine authors, and distributors of motion pictures and television shows.

"An article titled 'No Revolutionary Roads please, we're Turkish': The translation of film titles as an object of translation research', written by Jonathan M. Ross in 2013, shows us that the article delves into the complex world of film title translation, a neglected area of translation research. It uses a comparative study of film titles from Turkey and Slovenia to illustrate the factors influencing title choice. The author discusses translation tactics, target culture factors, and the role of amplification in making titles more informative. The process involves collaboration between film studios, distributors, and marketing professionals. The article also highlights the impact of global media conglomerates on title translation. It calls for further research to advance our understanding of translation in the globalized world.

“In his 2020 article published in the International Journal of English Language Studies, Fadil Elmenfi looks at how Chinese movie titles are translated into English, was done in China. The essay focuses on four main topics of study: comparative analysis of Chinese and English film titles; translation theories; translation tactics and procedures; and the translator's perspective. The several approaches and techniques used to translate Chinese movie titles are examined in this article, including free translation, phonetic translation, creative translation, and direct translation. Additionally, it talks about how translation theories like Skopos and Eco-translatology are applied to the translation of movie titles. It draws attention to the function translators provide as well as the necessity for more study. The writers stress the significance of precise translation in raising box office receipts and advancing Chinese films outside.

Emphasizing the research gap and objective Based on the reviewed literature, it has been observed that limited research has been conducted on the translation of English-language series titles into Persian. This study aims to investigate the translation strategies employed in rendering - English-language series titles into Persian.

Methodology

This study is descriptive corpus base study. Emphasizing the actions Initially, searches were conducted across various online platforms to identify English-language action series titles. Subsequently, Persian translations of these titles were extracted. Finally, the data was categorized into tables and frequency distributions were calculated based on Yen's theoretical framework (2009).

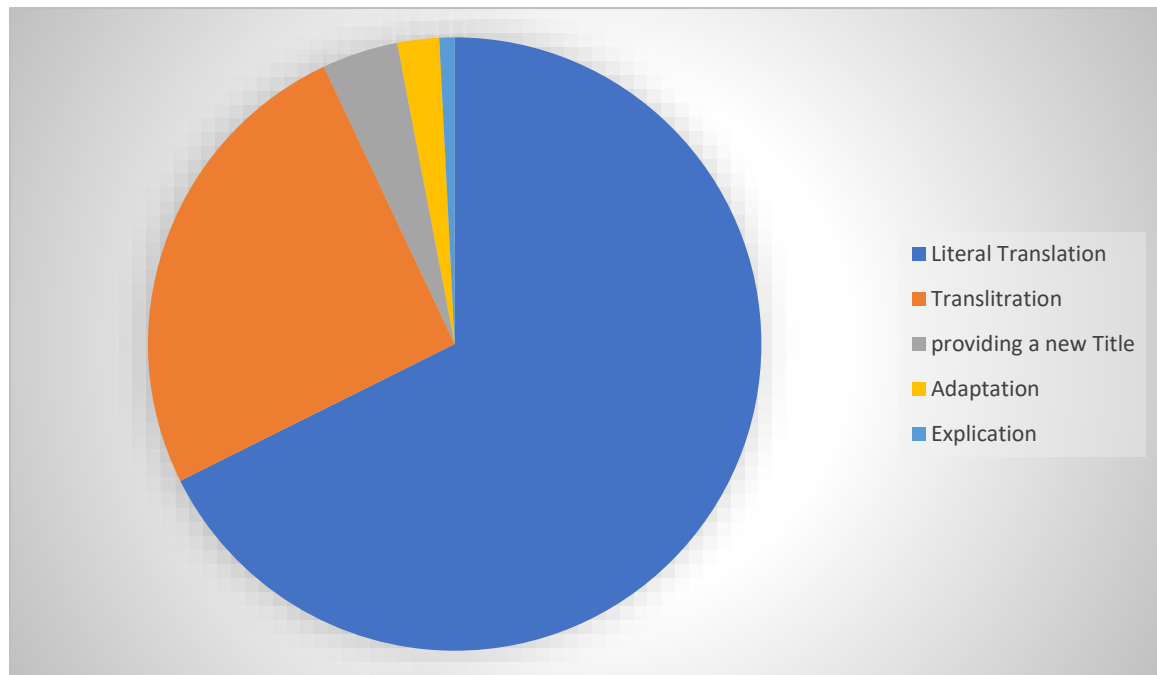
Result And Discussion :

Table 1. Number Of Strategies Used In Translating Movie Title

Total Number	Literal Translation	Transliteration	Adaptation	Providing A New Title	Explication
225	152	57	5	9	2

As the above table shows, the findings reveal that literal translation was the predominant strategy, applied to 152 titles. Explication, on the other hand, was the least frequently used strategy, applied to only 2 titles. Transliteration, providing a new title and adaptation were employed in 57, 9, and 5 instances, respectively.

Table 2. The Strategies Used in Translating Movie Titles



The table presents the frequency distribution of translation strategies employed in rendering English-language series titles into Persian. Literal translation was the most frequently used strategy, accounting for 67.50% of the titles. Explication was the least frequently used strategy, applied to only 2% of the titles. Other strategies, in descending order of frequency, include transliteration (25.30%), providing a new title (4%) and adaptation (2.20%).

The data reveals that various translation strategies have been employed in rendering English-language series titles into Persian. For instance, a literal translation strategy was utilized for "Paris has fallen" (translated as "پاریس سقوط کرده است"), while a transliteration strategy was adopted for "Grid" (translated as "گرید"). Furthermore, an adaptation strategy was employed for "Hit and run" (translated as "بزن در رو"), an explication strategy was used for "Marsh" (translated as "سکوت باتلاق") and a strategy

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